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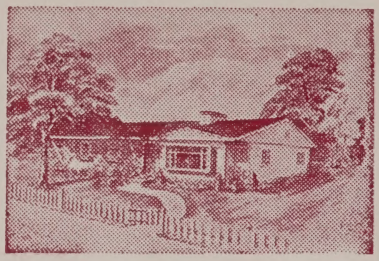

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THE CAPE PLAYBILL

Volume 5 No. 8 Week of August 17, 1953

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, Coonamessett, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address inquiries to Box 887, Falmouth, Mass.

CAPE VOICES

"PROFILE"

by Hilda Bottomley

The Cape has a hundred faces, each one an especial delight to its viewers. There is the **Cocktail Party Cape,** gay and festive, complete relaxation for the tired business man and his city-weary wife.

There is the **Golfing Cape,** and where is there a keener challenge than Eastward Ho or a more pleasant course than Coonamessett—the ozoned Wianno and Happy Oyster Harbors?

And the **Yachting Cape,** beetle boats and one tens, competitive racing and its throng of enthusiastic youngsters. The **Swimming Cape!** Miles and miles of sun and sea; cold water, warm water, surf and calm, bestowing health and the stored up vigor to endure the rigors of a New England winter or the extreme cold of our northern states. How we long for the white sand shore when Boreas blows his worst and icy sleet whips into faces from which the tan has long since paled.

To some it is the **Fishing Cape.** Blues and tinker mackerel, stripers and tuna. Dawn at the Canal, casting at Nauset, the thrill of the Blues in Buzzards Bay, great scup in the sound. And how we do prevaricate about our catches come winter!

There's the **Antiqueing Cape,** each shop and shed and barn a treasure trove for devotees of Americana. The Gift Shops where you can solve that 'what to give for Christmas' travail.

And what of the **Painter's Cape?** With each vista a temptation and a delight. Locust trees against the sky, a reach of dune, the shining bay. Little houses behind their picket fences, the kaleidescope of Provincetown.

The **Touring Cape** and the 'Ohs' and 'Ahs' at the old houses. The birthplace of America, that consciousness which brings a lump in the throat and a tear to the eye.

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to lands afar, the happy shore of Make-Believe, the house of laughter or the thrill of drama. You are close to the stars in two ways for when the play is over you go out into the warm sweet night to drive along a moonlit shore or through pine scented woods. Not out to rush for a train to the suburbs, the crowded trolleys, not to hunt for a taxi in the stultifying city street—but along the dunes or over the hill, remembering the play, reliving the drama. And when you get home you read the program and see what is being produced the rest of the season. And as you turn out your light, in house, inn, camp, motel or cottage you say: "That was wonderful! Let's go to the Playhouse next week, shall we?"

* * *

(Hilda Bottomley is the wife of Lester Bottomley, well known in the Boston Wool Trade. Besides having published a great deal of humorous verse, short stories and newspaper features, she is at present revising one novel, finishing a second and completing a biography of her cousin, Thomas Wolfe. Mrs. Bottomley has been a summer resident of the Cape for twenty-five years.)

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A FOOTNOTE BY THE PLAYWRIGHT

"BELL, BOOK AND CANDLE"

by John van Druten

The title, "Bell, Book and Candle" has evoked a number of questions as to just what it means and how I arrived at it. It has, oddly enough, a significance of witchcraft even for those persons who do not know what it stands for. It is the phrase describing the process by which witches were exercised by the local, medieval, priest—with bell, book and candle.

It first came into my mind almost twenty years ago when Auriol Lee was adapting Jacques Duval's French comedy, "La Beaute du Diable," and looking for a title which had something to do with exercising witches. Instantly, and from nowhere in particular, the phrase, "Bell, Book and Candle" leaped into my head. Auriol liked it and used it on the play, but the adaptation was never staged and a few years ago I found myself remembering it and wishing that I could still use it. It held an odd fascination for me.

Then, suddenly, the idea for this play came into my head. I have no idea where it came from. I can only remember that one day I knew that I wanted to write a play about a man who met and fell in love with a witch—a modern witch. What started my mind on that slightly odd subject is, unfortunately lost to me now.

If I still kept a list of all the books that I read, I might be able to discover something I was reading at the time that set my thoughts working on that special and rather strange subject. Perhaps I had dipped back into Harrison Ainsworth's "Lancashire Witches," which I had loved so much when I was fourteen. Or, perhaps, I had just reread Sylvia Townsend Warner's novel, "Lolly Willows," and had been surprised to discover that the book ends just where I would have wanted to begin.

The old-maiding heroine discovers that she is a witch and has a longish talk in which she analyzes just what the sensation means to her, the fun and the excitement that life is going to be for her from then on. And that is where the book ends.

I wanted suddenly to write a modern treatment of witchcraft. I wanted to explore that kind of world and learn what it would be like to live a life in which powers and secrets, shared in a special community, could give access to a new kind of novelty and ambiance. And then to see all of that through the eyes of an ordinary man—who should be the male member of the audience, so to speak—who was in love with her.

There, first and foremost, was the play. The witchcraft was important of course—it would hardly be possible for it not to be—but I wanted to have it be important in a rather special way: not for its own sake, not for the fun and tricks of witchcraft, conjuring, spookery and magic, but for its allied implications.

There has been much discussions as to just what the play is meant to be about—to what extent it is a romantic comedy about witchcraft pure and simple, and to what extent it is also an allegory. I have no intention of spending any time going

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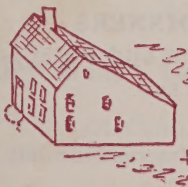
Two Minutes From The Playhouse

PORT FORTUNE KENNELS

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into any allegorical intentions in the play. First of all, it is a love story. Certainly, there are other meanings, other suggestions which are for the audience to decide for themselves. But this does not seem to be any concern of mine.

When I was starting out to think about the essential basis of witchcraft, it seemed to me that its main feature was personal, a personal glorification: personal revenge, malice and self-will. And from there, the whole point of the play came running forward to me.

I know, too, that I first planned it as a slightly more serious play. Several friends discouraged me from this. One said to me, quite simply: "You have a really good idea for a comedy there." I apparently looked a little amazed.

"Yes, a comedy," he reiterated. "Write it on the same lines as that on which you wrote 'The Voice of the Turtle.' You can say all the things you want to, if you will say them comedy-wise, and a lot more entertainingly and attractively." This seemed just the advice I needed. I decided to go ahead with the play, and as a comedy—a comedy love story.

I had to do some research on witchcraft. I was starting off with the assumption that there really are witches in modern life. I wanted to be sure I knew what they were really like. Times have changed and things have changed with them. The old horse and buggy have gone, to be replaced first by the automobile, the airplane and the jet. It seemed to me that witches would have changed, too.

In the old days they were not recognizable as such; it seemed to me they should not be any more so today All the old Halloween things—the broomstick, the witches' cap, the black cat and the pumpkin—should be thrown out. They would seem farcical nowadays, in modern-dress New York. What I really had to do was select details from the witch trials of history down to the last of the New England and Boston witches, and bring the details up to date.

I used, especially, the idea of the old "familiar"—the pet that the witch kept around and carried with her, that she employed to do her bidding and to help her perform her works. People still employ pets to a very large extent today. Most of these diabolic familiars in the old days were cats, though some of them were also of a rather smaller and nastier type, and in a witch trial of the sixteenth century I found one with the name of Pyewacket which enchanted me.

It was just at that time that I was given two cats myself, one of which was coal-black, looking rather like a Marie Laurencin drawing, without any nose or mouth showing, and I named it Pyewacket instantly. Unfortunately, it has acquired the habit since of going out nightly around 6 o'clock and staying out till next morning, which would prevent its being able to appear on the stage except at matinees. We have to use another in the play—also a Siamese—and a very handsome one it is, too. It is also called Pyewacket. It is too good a name to waste.

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Faithful to his own high standards of distinguished entertainment, Richard Aldrich has assembled a superlative group of theatrical luminaries to present one of the most significant productions in the history of his Cape Playhouse which is currently celebrating its 27th season.

EVA LeGALLIENNE and FAYE EMERSON will co-star in Diana Morgan's new drama, "THE STARCROSS STORY," as the ninth offering of "America's Most Famous Summer Theatre" for a week of eight performances beginning Monday evening, AUGUST 24.

Featured in the cast, which is notable in every respect, are Glenn Anders, Ona Munson, Scott Forbes, Anita Bolster and Philippa Bevans. Others in the cast include Elizabeth Dillon, Cherry Hardy, and Leslie Penhallow.

Eva LeGallienne, who will portray "Lady Starcross" holds a unique position in both the literary and theatrical world. She stands undisputed as one of the foremost women in the American theatre today, not only as actress-director, but as the leading exponent of Repertory Theatre in this country. Miss LeGallienne has proved repeatedly that no living actress is as capable as she of portraying the deeply felt emotions of characters that only the great poets and great dramatists can create for the stage. Her success in such roles has been phenomenal. Her histrionic style possesses a flamboyance, a rich vitality, a transcendent flair that impart an electric quality to her performances. She is in the tradition of Modjeska, Rejane and Duse and Bernhardt, a romantic tragedienne whose genius comes to the fullest flower in roles that challenge the largeness of her powers.

She has crowded into her career more successful achievement than any woman of the theatre of her generation, and given to New York the most distinguished repertory theatre of the English-speaking world. Formed in 1926 the Civic Repertory Theatre on Fourteenth Street performed a repertoire of some thirty-five plays, while Miss LeGallienne fulfilled the functions of leading actress, director and

producer. Eva LeGallienne has been the recipient of more honors than have perhaps been accorded any other woman in the theatre. Her literary contributions have been equally impressive and only recently "With a Quiet Heart," the successor to her best-selling autobiography "At 33," was met with overwhelming critical hosannas. Miss LeGallienne was last applauded at the Cape Playhouse for her superlative performance as Miss Mof-

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fat in Emlyn Williams' "The Corn is Green," the season of 1949.

Following a highly successful career on Broadway and in the films, Miss Emerson turned her attention to television. She has been the star of numerous dramatic programs and has scored radiantly on her own program for several years. Television

devotees throughout the country have come to greet her enthusiastically via the weekly "Faye Emerson Show," and radio listeners are in the delightful habit of turning their dials to her station at noon during the summer to catch Miss Emerson and her husband "Skitch" Henderson on their daily program. The much honored Faye Emerson brings to her program a background of diversification matched by few women performers. She has had a successful movie career, appeared in Broadway shows, broken house records in three summer theatres in J. B. Priestley's "Dangerous Corner," moderated such programs as "Author Meets the Critics," has been a frontrunner in women's styles (has been on the best-dressed list and is the acknowledge mistress of ceremonies of the Chignon craze), and has been one of the most attractive leaders for democracy, giving her enthusiasm and talent to humanitarian and civic causes such as the Red Cross, Blood Bank, U.J.A., Cerebral Palsy, March of Dimes and many other charities. Faye Emerson proved to be one of the delights of the 1950 season for her hilarious performance as Clotilde in Ashley Dukes famed French comedy of morals, "Parisienne."

"The Starcross Story" directed by Luther Kennett is an intriguing drama that promises theatregoers an evening of rare entertainment quality. Designed by Paul Bertelsen of the Playhouse staff, performances of "The Starcross Story" are scheduled through Saturday evening, August 29 at 8:30 p.m. with matinees on Wednesday and Friday at 2:30 p.m.

Reservations may be made by calling Dennis 60 or 185. Convenient ticket agencies are located in Hyannis at the Music Circus Box Office and in West Harwich at the Cape Candy Box.

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FOR THE FINEST IN ART

The DENNIS ART GALLERY is presenting this week an exhibition of prints —etchings, lithographs, woodcuts—whose subjects pertain to the theatre, the ballet, and the circus. These are by important American and European artists of the late nineteenth and early twentieth centuries and have been collected personally as he traveled through Europe by George Binet of Brimfield, Massachusetts. The French group is a vivacious and spirited display by such masters as Jacques Villon, Andre Derain, Henri Matisse and Georges Rouault. The French artist has his own peculiar approach to these subjects with a sense of participating in the action and joy of the theme. Americans are perhaps more interested in a psychological study of the entertainer. Their work here includes that of Irene Aronson, designer of costumes, and who was herself with the circus for a time. Others are Max Ernst, Roderick Mead, and Arthur Heintzelman. Among the Italian prints is the sculptor Marini's "Acrobats and Horses." Massimi Campigli's theatre audiences and dancers are typical of the Etruscan influence which characterizes so much of his work. Spain, Belgium, Mexico, and Holland are also represented by foremost printmakers from these countries.

In addition outstanding examples of sculpture will be on view. Woodcarving by Vernon Smith in low relief provides intriguing contrast with that in the round of such a work as the terra cotta portrait of Jose Limon by Sheila Burlingame from Provincetown. Miss Burlingame's sea horse fountain in the entrance to the gallery is also a work of distinction, having won first prize at the National Arts Exhibition in New York in 1952, and having been shown in the famous International Sculpture Exhibition in Philadelphia this past year. A note of humor may be observed in the caricature of the FBI man by Anthony Lauck from Indiana who exhibited recently in Provincetown.

The exhibition will continue until September 1. The gallery which is located between the Cape Playhouse and the Cape Cinema is open to the public weekdays from 2:30 until 5:30 except Thursday, Saturday from 3 until 6 and evenings during the week except Thursday and Saturday.

* * *

MAY we suggest you avoid disappointment by purchasing your tickets now for next week's attraction. If you care to send a mail order please stop at our Box Office for the specially prepared blanks. You may place phone orders by simply calling DENNIS 60 or 185

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DORO

Directed by JOSE VEGA

Associate Produc

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CAST

Gillian Holroyd	VIVECA LINDFORS
Shepherd Henderson	BARRY SULLIVAN
Miss Holroyd	DOROTHY SANDS
Nicky Holroyd	WILLIAM WINDOM
Sidney Redlitch	NOEL LESLIE

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SYNOPSIS OF SCENES

The action passes throughout in Gillian Holroyd's apartment in the Murray Hill district of New York City, in the present.

ACT I

Scene 1 Christmas Eve.
Scene 2 About three hours later.

ACT II

Two weeks later.

ACT III

Scene 1 Four hours later
Scene 2 Two months later.

ACKNOWLEDGMENTS

The Cape Playhouse wishes to express its sincerest appreciation to the following for furnishings and incidental properties: Myers Furniture Co.; Robert C. Eldred Antiques; Mr. and Mrs. Roland Allen; Miss Ruth Faison Shaw; Mrs. Charles Minot Hayden; Pfeiffer Antiques; Surrey Forge Antiques.

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BARRY SULLIVAN (Shepherd Henderson) a native New Yorker had planned a career in either law or athletics, until he joined the dramatics class at Temple University. After that, all roads led to the theatre. He made his professional debut on December 26, 1935, at the Broadstreet Theatre in Philadelphia, playing a minor role in "I Want a Policeman." Next came a tenure with stock companies in various famed eastern summer theatres—Cohasset, Ogunquit, Milford—where he played opposite Julie Hayden, Fay Wray, Madge Evans, Cornelia Otis Skinner and Betty Furness. Next he invaded Manhattan, and was soon playing supporting roles on Broadway in "Idiot's Delight," with Alfred Lunt and Lynn Fontanne; "Brother Rat," "St. Helena," with Maurice Evans; and "The Man Who Came to Dinner." Inevitably, there were also productions of minor success, but these, too, added to Mr. Sullivan's backlog of experience. During this period he also appeared regularly on radio, in "Portia Faces Life," "David Harum," "Our Gal Sunday," "Mr. Keen," "Ellery Queen," and various other daytime serials. After several Hollywood offers, Paramount finally lured him from the stage to sign a term contract. He made his screen debut in 1944 with Ginger Rogers in "Lady in the Dark," and since then has appeared in 32 motion pictures. He has starred opposite Barbara Stanwyck, Loretta Young, Bette Davis, Lana Turner, Jane Wyman, Esther Williams and other top actresses of the screen. Some of his most successful films include, "Any Number Can Play," "Nancy Goes

to Rio," "A Life of Her Own," "Payment on Demand," "Cause for Alarm," "Skirts Ahoy!", "The Bad and the Beautiful," "Jeopardy," and his latest releases, "Cry of the Hunted" and "China Venture." He will be seen this Fall as star of his own television show, a detective adventure series titled, "Exposed." He's married to Marie Brown, former Broadway actress who has recently resumed her career, acting in television. They have two children, John Cornelius, 11, and Jenny Barbara, 6. Barry Sullivan has a talent for writing

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as well as for acting, and has sold several radio scripts and a play. He's enthusiastic about football, horse racing, ballet, bridge, classical music and gardening. He has a quiet Irish wit, believes in hunches, reads avidly, and loves steak and garlic salad. He's the least tempermental star in Hollywood, but "volatile" is his middle name!

VIVECA LINDFORS (Gillian Holroyd) may enthusiastically credit John van Druten for her American stage debut in his "I've Got Sixpence" seen on Broadway earlier this season. It is coincidental that she is making her first appearance on the

east coast summer theatre circuit in this same author's brilliant comedy, "Bell, Book and Candle." Trained at Sweden's famed Royal Dramatic Academy, incubator for Greta Garbo, Signe Hasso and Ingrid Bergman, Miss Lindfors was brought to America by Warner Bros. in 1946 after a brilliant stage and screen career in her native country. Before coming here she was designated the No. 1 box-office star of Europe by the Continental Exhibitors Forum in Paris. Born in Uppsala, Sweden, the daughter of a publisher, her father saw her through dancing school when it was her intention to be a dancer. Later, she abandoned this plan and spent a year as a telephone operator, devoting her earnings to diction and dramatic lessons. She then entered the annual competition for admission to the Royal Dramatic Academy. Selected from among 150 applicants, she remained at this institution for three years. Permitted to free lance during summer vacations, Miss Lindfors made her professional debut as an actress after her second year of study in Terence Rattigan's "French Without Tears." Though the group which produced and played in it were made up of her own colleagues, complete unknowns, the play caught on and ran for two years, giving everyone connected with it an enormous catapulting to theatrical prominence. In her third year at the Academy, she was appointed to a coveted position as actress at the Royal Dramatic Theatre where she appeared in modern and classic repertory. Upon her graduation, she was sought out by the Swedish film studios and in the space of three years starred in no less than seventeen pictures. Among them were such American importations as "Interlude" and "Appassionata." It was Kay Brown, an

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actors' agent who was responsible for bringing Ingrid Bergman to this country who succeeded in getting Viveca Lindfors first with a contract to represent her in America. On the basis of clips from various of her films, Miss Brown secured a lucrative offer for the actress from Warner Bros. and that studio brought her here in 1946. Though she had acquired some knowledge of the English language during the course of her studies at the Academy, Miss Lindfors spent her first four months at the studio just studying diction and taking dancing lessons. When she felt ready to be launched she was cast in three films in succession, "To the Victor," "The New Adventures of Don Juan," and "Night Unto Night," which instantly put her in the front ranks of Hollywood luminaries. Among the films she has starred in more recently are "No Sad Songs for Me," "The Mask and the Sword," "Four Men in a Jeep," and "No Time for Flowers." Following her Broadway debut here this season in "I've Got Sixpence," Miss Lindfors was selected by the Theatre Guild for their five weeks tour of "An Evening With Will Shakespeare," a repertory of Shakespearean excerpts directed by Margaret Webster, in which she played Viola in "Twelfth Night" and Katherine in "Henry V." Following this summer's tour in "Bell, Book and Candle," the busy Miss Lindfors will return to Hollywood to make a film for Paramount, "The Inca Story" in which she will be co-starred with Charlton Heston.

DOROTHY SANDS (Miss Holroyd) has throughout her distinguished career in the theatre received the plaudits and accolades of America's leading critics. John Mason Brown wrote glowingly of her "American Theatre Highlights" when he penned, "Her one-woman show—the most astonishing Protean act of our contemporary theatre." Brooks Atkinson also showered Miss Sands with raves when he wrote, "What gives it all distinction in the theatre is the extraordinary versatility of Dorothy Sands as an actress." The New York Journal-American very adroitly expressed the sentiments of both critics and audiences when they printed, "As usual Miss Sands can be counted on for a delightful, entertaining evening in the theatre." Cape theatre devotees remember with great affection Dorothy Sands' per-

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formances as Mrs. Apley in "The Late George Apley," and the title role in "The Duenna" with another accomplished performance in a hilarious production of "The Bat." Most recently on Broadway she scored in "Misalliance." Other performances of distinction on 44th Street include roles as Irina Arkadin in "The Sea Gull," the Confidante in "The Critic," Prossy in "Candida," the Grandmother in "The Dybuk," and Aunt Jessie in "Tomorrow the World." Trained as a member of Professor George Pierce Baker's "47 Workshop" at Radcliffe College and under Elsie Fogerty at the Central School of Speech Training in England, she joined the repertory company of The Neighborhood Playhouse in New York. Her brilliant impersonations in the "Grand Street Follies" became the toast of the town. Featured in "Many-a Slip," "Rock Me Julie," "The Sea Gull," "Papa Is All," "Tomorrow the World" and "A Joy Forever" and starred in her "one-woman" shows, "Styles in Acting" and the aforementioned on Broadway, she was acclaimed throughout the United States, Canada, London and the Continent. The season of 1951-'52 found Miss Sands also touring in "Bell, Book and Candle" with Rosalind Russell and later with Joan Bennett.

WILLIAM WINDOM (Nicky Holroyd) is no newcomer to Cape theatregoers, having appeared to enthusiastic acclaim for important performances at "America's Most Famous Summer Theatre" in "The Marquise," "Dream Girl," "Joan of Lorraine" and "The Jailer's Wench." Broadway has vyed for superlatives in describing his portrayals in the American Repertory Theatre productions of "Henry VIII," "What Every Woman Knows," "John Gabriel Borkman," "Androcles and the Lion," "Yellow Jack," and "Alice in Wonderland." William Windom's schooling has been as thorough and as diversified as his already impressive career in the theatre, for he has been tutored at such higher institutions of learning as Williams, Antioch, The Citadel, University of Ken-

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Monday, Aug. 31 - Saturday, Sept. 5

tucky and Fordham. The major television networks have leaned heavily on his talents for roles on "Philco," "Studio One," "Robert Montgomery Presents," and the leading role in the 1950 production of "Richard III." Summer playgoers have applauded Mr. Windom at Brookfield Center, Southfield, Somerset, Asbury Park, and Newport.

NOEL LESLIE (Sidney Redlitch) a native of Clacton-on-Sea, England, Mr. Leslie made a remarkable debut in the theatre at the London Coliseum. Broadway has claimed much of the abounding talents of Noel Leslie for he has figured prominently in "I Know My Love," "The Druid Circle," "The Sacred Flame," and "Captain Brassbound's Conversion." He scored a personal triumph in the recent video performance of Maurice Evans' auspicious production of "Hamlet." An "Oscar" was awarded Noel Leslie for an outstanding performance on the Kraft Television Theatre. He frequently appears on television's top dramatic fare.

* * *

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THE RAYMOND MOORE FOUNDATION, chartered by the Commonwealth of Massachusetts as a charitable corporation, was formed for the education and benefit of the public by the promotion and fostering of music, drama, horticulture and the fine arts. Under the will of the late Raymond Moore, who founded the Playhouse in 1927, it was provided that all his estate should be placed in trust for this particular purpose. The Raymond Moore Foundation owns the Cape Cinema, the Cape Playhouse Restaurant, the Cape Arts Center and Gardens, and a controlling interest in the Cape Playhouse. All of these properties adjoin each other. The income derived from such ownership is used for its maintenance and development.

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David Aldrich ..... Assistant Director
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Paul J. Phillips .... Production Stage Mgr.
Frederica Hart ..... Stage Manager
Gretchen Long ..... Asst. Stage Manager
James Feldman ..... Asst. Stage Manager
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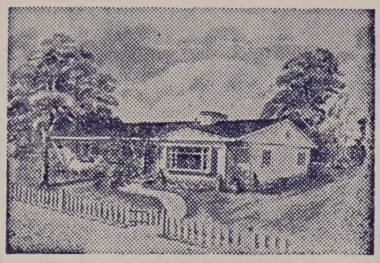

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THE CAPE PLAYBILL

Volume 5 No. 9 **Week of August 24, 1953**

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, Coonamessett, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address inquiries to Box 887, Falmouth, Mass.

CAPE VOICES

"REMEMBRANCE OF THINGS PAST"

by Donald G. Trayser

Lately, reading of the passing of Maude Adams and wishing to place her appearance in Dennis, I scanned the long list of Playhouse productions. What an interesting list, I thought; what a rich and impressive array of plays and actors Raymond Moore and Richard Aldrich have brought to Dennis! The further back I looked, the better the plays and performances seemed in retrospect; but that, undoubtedly, may be attributed to my rose tinted glasses. One of the privileges accompanying gray hair and creaking joints, and in a small measure compensation for same, is that of viewing the past through rose tinted lens. At any rate, reading of the Playhouse roll revived happy memories.

So, for the pleasure of it and for this program note, I posed an "if." If I could turn backward the tide of the years, and view again a choice of performances from the more than two hundred during the past twenty-six years, what would I particularly enjoy out of golden Dennis yesterdays?

A glance at the first Playhouse season, 1927, after Raymond Moore had invested $140 in an old meetinghouse, $1,200 in a three acre meadow, and considerably more in Cleon Throckmorton's design for theatre, recalls at once the memorable performances of Basil Rathbone and Violet Kemble Cooper. They played the first four weeks in "The Guardsman," "Peter Ibbetson," "The Grand Duchess and the Waiter," and "Outward Bound." I'd like to see any or all of these again; my choice would be "Peter Ibbetson," a moody, dramatic, sweet, tear jerking drama, with several dream scenes I can still remember. And what a cast: Rathbone and Cooper, Frederic Worlock, Leonard Mudie, Laurence Cecil, Janet Beecher and Marcia Hanan! A tear for poor Peter!

Out of the 1928 season I'd enjoy Peggy Wood's "Candida" or Minor Watson's rowdy "The Barker," which some folks around Dennis thought pretty shocking, but my first choice would be "The Silver Cord," with Laura Hope Crews and a young man named Robert Montgomery—a fine play, with Miss Crews in the sunset of a great career and the young man at the dawn of one. I'll skip the next two seasons, though Alice Brady's "Road to Rome" was worth seeing, and both editions of the "Follies" were full of laughs. How many remember now that Moore and Steward Baird twice launched full scale musical comedies here at Dennis? First the "Cape Cod Follies," then "Ship Shapes," assembled here, played two weeks and were then whisked to Broadway for brief runs. Pilgrim maids in diaphanous gowns, Quaker maids ditto, Cape Cod belles, the King's Highway Quartet, old salts and Craigville Beach trippers, etcetera, that was the "Follie's."

In 1931 unusual was Judith Anderson in O'Neill's nine-acter "Strange Interlude," which opened at 5 in the afternoon; but it was too much of a good thing. The same year that fine actress, Edith Barrett, who played at least half a dozen leads in Dennis, including Barrie's "Mary Rose" and "What Every Woman Knows," did Benn Levy's romantic drama "Mrs. Moonlight." I can still recall the wan, elfin Edith at the piano tinkling out

and singing, "Oh For the Wings of a Dove." I'm a soft touch for moonlight. From the 1932 season I'd like to see again Rachel Crother's comedy "When Ladies Meet," with Rose Hobart, Walter Abel and Janet Beecher. A Broadway tryout for John Golden, it went on to a considerable success, greatest, I think, of any of the many new plays which have opened at Dennis.

I must skim along more rapidly on the list: I'd like to see again Eugenie Leontovich in "Candlelight;" Maude Adams in "Twelfth Night;" and Beth Merrill in "The Old Maid." But from the mid-thirties, reducing the field, I'd first take Eva LeGallienne's "Camille," for two reasons, the play, which I have always liked, and the actress, likewise. From 1938's roster I'd enjoy again Jane Cowl's "Road to Rome;" those lustrous brown eyes would slow me on any road, just as they did Hannibal. From 1939 I'd take "Our Town," with Thornton Wilder, its author, and Martha Scott, and "Skylark," a momentous Dennis production because it marked the first appearance of the many by Gertrude Lawrence, which in turn markedly affected Playhouse history.

Some productions notable in recent years include Paul Robeson's "Emperor Jones," in 1941; Sylvia Sidney and Luther Adler's "Jane Eyre," in 1942; Gregory Peck's "Playboy of the Western World" in 1946; Jean Parker's "Dream Girl" and Luise Rainer's "Joan of Lorraine," in 1947; Eva LeGallienne's "Corn is Green" in 1949; and Kitty Carlisle's "Lady in the Dark" in 1952. I'd be pleased to see any or all again. In retrospect, the serious, dramatic or sentimental sort of play seems to remain in one's memory long after excellent but ephemeral comedies which put one in stitches at the moment, but from which, a year later, not a line nor a situation can be recalled. Well, I've omitted too many good plays and good actors from my list, and I know it. But that for the moment is my little remembrance of things past.

* * * *

(DONALD G. TRAYSER has been a Playhouse first-nighter since the first first-night in 1927, reviewing for the New Bedford Standard, the Boston Globe and now the Falmouth Enterprise. He is clerk of courts for Barnstable County.)

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As the closing attraction of the 27th season of "America's Most Famous Summer Theatre," Richard Aldrich brings to his Cape Playhouse the distinguished Hollywood star, RICHARD ARLEN in person in the only Cape Cod engagement of the war-time, comedy-drama, "MISTER ROBERTS" for a week of eight performances beginning MONDAY, AUGUST 31, and continuing through Saturday, September 5.

"Mister Roberts," generally conceded to be the finest war play of this generation and one of the most successful comedies in the history of the American theatre, is the handiwork of Thomas Heggen and Joshua Logan and enjoyed a New York engagement of 145 consecutive weeks on Broadway, a resounding hit and assured triumph. It is a gusty, ribald and sentimental yarn set aboard the AK-601 navy cargo ship during the past war and is concerned with the monotony and boredom of warfare, particularly for those not engaged in combat. It presents the restlessness, the tedium, the humors, the brawls, the gallantry and hatred of seamen who saw the war far from the combat zone. Packed with heart-rending emotion, and crammed with gusty, jolting, stinging humor, "Mister Roberts" boasts an evening of top-notch entertainment.

Richard Arlen, who will be seen in the role of Lieut. (jg) Roberts, is as American as apple pie and just as popular. He holds the coveted position of having appeared importantly in more films than any other artist. His first flicker, "Wings," skyrocketed him to stardom where he was held in high esteem as the idol of millions of motion picture fans. He retained the loyalty of his many followers when he switched from silent to sound films and he repeated with equal success his stellar roles in "The Virginian," "Light of Western Skies," "Four Feathers," "Border Legion," "Santa Fe," "Call of the Yukon" and countless others. In the past year Mr. Arlen has completed four pictures and a TV series just in time to come east to appear in "Mister Roberts."

Included in the more than 20 members of the all male cast, with the exception of a nurse as played by Linda Berlin, will be many of the actors who appeared in the long Broadway run and on tour of the play. Sidney Lee will portray Ensign Pulver; Arthur R. Edwards as the Captain; Raymond Bailey as Doc; Robert Baines as Stefanowski; and John Mortone as Dolan; with settings designed by Paul Bertelsen of the Playhouse staff, performances for "Mister Roberts" are scheduled in the evenings at 8:30 p.m. with matinees on Wednesday and Friday at 2:30 p.m. Reservations may be made by calling Dennis 60 or 185. Convenient ticket agencies are located on Hyannis at the Music Circus Box Office and in West Harwich at the Cape Candy Box.

"Mister Roberts" marks the closing production of the 27th season of Richard Aldrich's Cape Playhouse. The record thus far having included a ten week schedule of distinguished summer theatre entertainment.

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FREDERICA HART, Stage Manager and PAUL J. PHILLIPS, Production Stage Manager of the Playhouse have found in their "behind the footlights" task that they too have corralled Glamour. However, should you ask them how they do it, what magic they use, what is their formula, they might throw up their hands in genuine despair, because they just don't know.

There is ample reason to believe that no one associated with the Cape Playhouse possesses a wider range of acquaintanceship among artists than Miss Hart. She has been a respected and highly gifted member of the staff since 1946 and has attained her present state of joyous exhaustion by ceaseless wrestling with a variety of problems. For with her, problems never cease. Before she has solved one she's restlessly searching for another to offer it a challenge. And that may be why destiny keeps on dealing her new aces in the hole.

A 1950 graduate of Bradford Junior College, Frederica Hart has had a diversified career in the "arts." A long association as Stage Manager of the Boston Herald Fashion Show, she has figured prominently in many of the Equity Library Theatre productions, the last being "The Wild Duck." Often her vast resources of talent have been exploited in the Broadway office of Aldrich & Myers.

Intellectually, Miss Hart is restless, inquiring, and richly endowed. Endowed with a spacious and questing mind that is still questing and searching, looking for new and finer things to do in the realm for which she has so laboriously equipped herself.

Sheer perseverance, application, and talent has brought Paul Phillips from the ranks of last season's Assistant Stage Managers to the enviable position this season as Production Stage Manager. He is a man of many-faceted talents who has a very profound and accurate insight into the many problems that occur each day in the successful operation of an important summer theatre.

Evidence of his versatility has been shown to great advantage on Broadway for performances with Henry Fonda in "Point of No Return" and with David Burns in "I Gotta Get Out." With each task he undertakes in the theatre there is a backlog of professional experience gained by his association with many of the theatre's great personages. Impressive engagements with the top calibre summer theatres of California and New Jersey in support of such luminaries as Vicki Cummings, Ann Dvorak, Peggy Wood, and John Loder, he has also been a frequent familiar figure in numerous Hollywood flickers. Last season he was associated with the Metropolitan Opera.

He has constantly gained stature and recognition in his field of endeavor and his position at the Cape Playhouse represents a climactic point in his career.

Both Miss Hart and Mr. Phillips work with the actors and the director, as a symphony conductor works with various sections of his orchestra, to perfect them in the delicate nuances of their interpretations. The entire production through their combined efforts is knitted into a cohesive and unified whole that is finally seen upon the stage. Taken all in all, the preparatory work that goes into each production represents mass concentration.

The Glamour that has turned up in their corner is the Glamour of the great old theatre, and the people that want to be concerned with it. The best people. Those who have made the Cape Playhouse, "America's Most Famous Summer Theatre" and "The Cradle of the Stars."

They will always be drawn to where it is. No question about it, there is Glamour for them this very moment when all is hushed in that magic second before the curtain rises and we are transported into the wonderful land of illusion.

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FOR THE FINEST IN ART

The DENNIS ART GALLERY is presenting this week an exhibition of prints —etchings, lithographs, woodcuts—whose subjects pertain to the theatre, the ballet, and the circus. These are by important American and European artists of the late nineteenth and early twentieth centuries and have been collected personally as he traveled through Europe by George Binet of Brimfield, Massachusetts. The French group is a vivacious and spirited display by such masters as Jacques Villon, Andre Derain, Henri Matisse and Georges Rouault. The French artist has his own peculiar approach to these subjects with a sense of participating in the action and joy of the theme. Americans are perhaps more interested in a psychological study of the entertainer. Their work here includes that of Irene Aronson, designer of costumes, and who was herself with the circus for a time. Others are Max Ernst, Roderick Mead, and Arthur Heintzelman. Among the Italian prints is the sculptor Marini's "Acrobats and Horses." Massimi Campigli's theatre audiences and dancers are typical of the Etruscan influence which characterizes so much of his work. Spain, Belgium, Mexico, and Holland are also represented by foremost printmakers from these countries.

In addition outstanding examples of sculpture will be on view. Woodcarving by Vernon Smith in low relief provides intriguing contrast with that in the round of such a work as the terra cotta portrait of Jose Limon by Sheila Burlingame from Provincetown. Miss Burlingame's sea horse fountain in the entrance to the gallery is also a work of distinction, having won first prize at the National Arts Exhibition in New York in 1952, and having been shown in the famous International Sculpture Exhibition in Philadelphia this past year. A note of humor may be observed in the caricature of the FBI man by Anthony Lauck from Indiana who exhibited recently in Provincetown.

The exhibition will continue until September 1. The gallery which is located between the Cape Playhouse and the Cape Cinema is open to the public weekdays from 2:30 until 5:30 except Thursday, Saturday from 3 until 6 and evenings during the week except Thursday and Saturday.

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SHOP SLEUTH

by Blanche Robinson

The lure and the lore of Cape Cod have enticed you here this summer. Our scenic seashores, our historical villages have exercised their magnetic and magic pull and we hope you have seen them all and relived in imagination those early years.

Though the nights are already cooler, the fogs roll in, and summer wanes there is still time to take those trips which you have long planned on, but have been putting off.

Woods Hole is one of our famous villages because it houses the world-renowned Marine Biological Laboratories and the United States Fish and Wild Life Service, where great scientists engage in research work for the betterment of mankind. Not as farspread in notoriety, but well-known to food connoisseurs is the LANDFALL RESTAURANT, directly on the water front of Woods Hole Harbor, and **Cy Walter's** fame as a piano player adds greatly to its prestige.

Sandwich is rich in relics of the past—the oldest house, the Sandwich Glass factory site, an old mill, a Christopher Wren spire. Sagamore has its Daniel Webster Inn and Barnstable its ancient cemetery, the Sturgis Library, (the oldest in America), the grave of Iyanough, for whom Hyannis was named—and many others—among them CAPTAIN GREY'S INN. It, too, is of historical interest as a fine example of a captain's house with its high ceilings, narrow, graceful stairways and cuisine! THE CARRIAGE HOUSE, once sheltering buggies and carryalls, has been converted into a charming informal bar.

August seems like an odd time to entertain thoughts of Christmas, but hundreds of people have found that it saves time and temper later on if they take time now to browse through the two extraordinary CHRISTMAS TREE GIFT SHOPS in Yarmouthport. Such "out of this world" Christmas tree decorations and adornments for the mantle, table, door and windows you've never seen! All as glittering and glistening and shining as snow itself! As for gifts!—There are gifts for all the family for any occasion as well as Christmas.

If you are still searching for interesting places to eat, let me tell you about two quite different ones—THE CONSODINE HOUSE in Brewster has been serving the public as a hostelry for fifty-six years, and its high reputation for quality food and lodging has never been lowered. Now, what was once the hotel's blacksmith shop has become the WOODSHED BAR—adding drinks and late snacks to their other fine services.

Just off the Cape, in East Wareham on Route 28, for those who have a yen for real Cantonese food, the CHINA MAID serves all those mysterious but delicious dishes—lobster, (Chinese style) subgum chow mein, egg rolls and all the rest at most reasonable prices.

As the time nears for your farewells to the Cape, you will be looking for small souvenirs. The PITCHER SHOP at West Dennis, besides other mementos and gifts, carries an inexhaustible line of pitchers! Pitchers of every size, shape, and description—So-o-o, you'll be sure to find some-

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thing different to add to your own or a friend's collection.

Two last-minute problems always "rear their ugly heads" at the end of summer. Clothes on hand, still suitable for early fall wear, need cleaning and some new things are necessary to fill in your wardrobe for city wear. These two problems are easily and quickly solved right here without interrupting your vacation. Take the former to HALL BROTHERS cleaning establishment in Hyannis and, in the shortest possible time, they will be returned to you as good as new. And, C. CRAWFORD HOLLIDGE, in the West End of Hyannis, is already showing autumn fashions for school or fall fun with delightful accessories to complement them.

Salt air and winter gales play havoc with our driveways and shore protection. Have you seen that yours are in good condition to go through the winter? Or, are they in need of reinforcing? FREDERICK V. LAWRENCE, INC., of Hyannis, Falmouth and Wareham are experts at construction work, with building materials for all purposes.

These nine weeks have passed quickly —we hope, enjoyably. If you have "done the Cape and its shops, seen and admired its quaintness, you will still feel dissatisfied if, in these last weeks, you do not visit "the Little Grey Lady of the Sea"—Nantucket. You can board the HYANNIS STEAMSHIP LINE'S new luxury boat, the Siasconset, any morning at 10 a.m., spend four hours on this incomparably lovely island, and still be back in time for dinner

Although social activities on the Cape keep us in a mad whirl all winter, we do look forward each year to your return and we say with all sincerity, "Hurry back!"

* *

(With this edition of "Shop Sleuth," Blanche Robinson brings to a close her current series. Applauded as one of the most interesting and informative articles in the history of the Cape Playbill, containing a unique and scintilating style, the Playhouse wishes to take this opportunity of expressing its profound appreciation to Blanche Robinson a highly respected friend of "America's Most Famous Summer Theatre." Her popular radio program, "THIS IS CAPE COD" is heard weekly over Station WOCB.)

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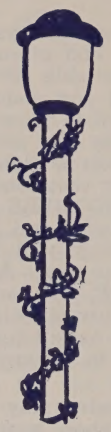

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Setting by Paul Bertelsen

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CAST

James Trenchard	GLENN ANDERS
Chloe Gwynne	ELIZABETH DILLON
George Phillips	SCOTT FORBES
Christine Starcross	LESLIE PENHALLOW
Ellen	UNA O'CONNOR
Lady Mary Starcross	EVA LeGALLIENNE
Laura Shipman	PHILIPPA BEVANS
Alice Venning	CHERRY HARDY
Jean Benson (Halliday)	ONA MUNSON
Ann Meredith	FAYE EMERSON

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SYNOPSIS OF SCENES

The action of the play takes place in the drawing room of Lady Starcross' home in Chiswick Mall.

Time: The present.

ACT I

An April afternoon.

ACT II

Scene 1 Evening. A few weeks later
Scene 2 Later that evening

ACT III

The next morning

ACKNOWLEDMENTS

Miss LeGallienne's dresses in Acts I and II by THE DRESS BOX, Westport, Conn. Miss Munson's Stole by MILTON C. HERMAN, New York City. Costumes by BROOKS COSTUME COMPANY, New York City. Lighters by RONSON.

The Cape Playhouse wishes to express its sincerest appreciation to the following for furnishings and incidental properties: Antique Gallery Annex; Surrey Forge Antiques; Robert C. Eldred Antiques; Gilpin Antiques; Mr. and Mrs. Roland C. Allen; Paul Lennen; Pfeiffer Antiques; Colonial Candle Company; Charlbet's Stationery Company; Rexall Drugs; Scrimshaw Antiques; Mrs. E. M. Woods; Mr. and Mrs. Bernard Eldridge; Wallace Furman Antiques; Hotel Belmont; Treasure Barn Antiques.

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EVA LeGALLIENNE (Lady Mary Star-cross) had her first resounding triumph in the American Theatre as Julie in the original American production of "Liliom." She holds a unique position in both the literary and theatrical world. Miss LeGallienne stands undisputed as one of the foremost women in the theatre today, not only as actress-directress, but as the leading exponent of Repertory Theatre in this country. She has proved repeatedly that no living actress is as capable as she of portraying the deeply felt emotions of characters that only the great poets and great dramatists can create for the stage. Her success in such roles has been phenomenal. Her histrionic style possesses a flamboyance, a rich vitality, a transcendent flair that impart an electric quality to her performances. Eva LeGallienne is in the tradition of Modjeska, Rejane and Duse and Bernhardt, an actress whose genius comes to the fullest flower in roles that challenge the largeness of her powers. She has crowded into her career more successful achievement than perhaps any women of the theatre in her generation, and has given to New York the most distinguished repertory theatre of the English-speaking world. Formed in 1926, the Civic Repertory Theatre on Fourteenth Street performed a repertoire of some thirty-five plays, while Miss LeGallienne fulfilled the functions of leading actress, director and producer. Eva LeGallienne has been the recipient of more honors than have perhaps been accorded

any other woman in the theatre. Her literary contributions have been equally impressive and only recently, "With A Quiet Heart," the successor to her best-selling autobiography "At 33," was met with overwhelming critical hosannas. Miss LeGallienne was last applauded at the Cape Playhouse for her superlative performance as Miss Moffat in Emlyn Williams' "The Corn is Green," the season of 1949.

PORTRAITS
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FAYE EMERSON (Ann Meredith) following a highly distinguished career on Broadway and in the films turned her attention to television. She has been the star of numerous dramatic programs and has scored radiantly on her own program for several years. Television devotees throughout the country have come to greet her enthusiastically via her own

programs which have included "The Faye Emerson Show," "Fifteen with Faye," "Faye Emerson's Wonderful Town," and "I've Got a Secret." Radio listeners are in the delightful habit of turning their dials to her station at noon to catch Miss Emerson and her husband, Lyle (Skitch) Henderson on their daily program. The much honored Faye Emerson brings to each performance a background of diversification matched by few women. Her highly successful stage career included stellar roles in "Here Today," "The Play's the Thing," "Goodby My Fancy," "Parisienne" and "Dangerous Corner." Her film honor roll includes outstanding portrayals in "Murder in the Big House," "The Desert Song," "Destination Tokyo," "Hotel Berlin" and "Danger Signal." Miss Emerson has moderated such programs as "Author Meets the Critics," has been a frontrunner in women's styles and has been one of the most attractive leaders for democracy, giving her enthusiasm and talent to humanitarian and civic causes such as the Red Cross, Blood Bank, U.J.A., Cerebral Palsy, March of Dimes and many other charities. Faye Emerson has been showered with awards that have included the LOOK Magazine award for the "Most appealing female personality;" "Best Dressed woman of the year in TV," 1950; "Outstanding TV personality of 1951;" and "TV Forecast Annual Award." She proved to be one of the delights of the 1950 season at the Cape Playhouse for her hilarious performance as Clotilde in Ashley Dukes', famed French comedy of morals, "Parisienne."

GLENN ANDERS (James Trenchard) is eminently qualified for any role he choses to undertake in the theatre having scored impressively in countless outstanding Broadway productions, including "Strange Interlude," "They Knew What They Wanted," "Dynamo," "Hotel Universe," "Call It a Day," "Skylark," "The

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Constant Nymph," "Farewell to Arms," and "Light up the Sky." He most recently appeared in New York under the managerial banner of Lindsay and Crouse in "One Bright Day."

ONA MUNSON (Jean Benson Halliday) made her initial stage appearance at the age of fourteen as a headliner over the Keith-Orpheum Vaudeville circuits. She then had the title role in "No, No, Nanette" for three years, co-starred with Joe E. Brown in "Twinkle, Twinkle," played the title role in "Manhattan Mary" with Ed Wynn, and co-starred with Bert Lahr and Victor Moore in "Hold Everything." After two years with Warner Brothers she returned to Broadway for the memorable revival of "Ghosts" with Alla Nazimova, and then traveled West again where she appeared in such outstanding film roles as Belle Watling in "Gone With the Wind" (which won for her an Academy Award nomination), and Mother Godam in "Shanghai Gesture." Simultaneously, while in films, she played the role of Lorelei in the "Big Town" radio series opposite Edward G. Robinson and had her own radio show, "Ona Munson in Hollywood." Last season in the revival of "First Lady" at New York City Center she portrayed the same role she created on Broadway.

SCOTT FORBES (George Phillips) is making his first acquaintance with "America's Most Famous Summer Theatre" with his role in "The Starcross Story." Prominently featured for a season with the Old Vic in London, Mr. Forbes has also appeared to great acclaim with the Intimate Theatre Repertory of London. He is soon to be seen in a Republic picture, "Duel At Dawn," co-starred with James Mason.

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Mr. Forbes also penned the script of the new film. A favorite British actor, he made his Broadway debut last season with Sir Cedric Hardwicke in "Horses in Mid-stream."

UNA O'CONNOR (Ellen) is an actress who has always given abundantly of her vast emotional resources as was evidenced by stellar performances first with the famed Abbey Theatre, Dublin, and later with the Irish Literary Theatre, Dublin. Since then her success has been uninterrupted and she is renowned for remarkable performances in London in dozens of outstanding productions including "Cavalcade," "The Silver Box," "Exiled," "The Fake," "The Far Horizon," "The Tragic Muse," "Macbeth," and "The Man Who Was Thursday." Hollywood then vied for her talents and she distinguished many of filmdom's most impressive flickers including memorable portrayals in "The Barretts of Wimpole Street," "The Informer," "Cluny Brown," "Lloyds of London," "The Bells of St. Marys," "The Orient Express," "Christmas in Connecticut," and "The Plough and the Stars" to mention only a few. The Broadway Stage and television have also figured prominently in Miss O'Connor's career for aside from several exciting engagements in New York she has been acclaimed on video for roles in "Wuthering Heights," "Shadow and Substance," "Prologue to Glory," "Mrs. Moonlight," "Little Women," "Night Over London," "Ladies In Retirement," and "Suspect" and innumerable others.

PHILIPPA BEVANS (Laura Shipman) marks her fourth appearance at the Cape Playhouse with her role in "The Starcross Story." Cape playgoers applauded Miss Bevan's performances in the hilarious "Twentieth Century" and "Dream Girl." Aside from dividing her talents between radio and starring roles on all major television networks, this gifted artist has impressed both critics and audiences on Broadway in "Mr. Pickwick," "Buy Me Blue Ribbons," "The Relapse," "The SS Glencairn," "Dream Girl," "Harriet," and the revival of "Ah, Wilderness." Cape audiences were delighted with her highly amusing performance as the lovable, laughable nurse in "Sailor's Delight," the opening production of the current season.

CHERRY HARDY (Alice Venning) made her first stage appearance as a page in "Henry V" at the Old Vic in London when she was only twelve. She spent many years in musical comedy, pantomime and vaudeville in England. John van Druten saw her in one of her early dramatic roles and she was subsequently cast in a Gilbert Miller production which led to a long association with Mr. Miller. To be exact: "Reunion in Vi-

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enna," "This Side Idolatry," "Ladies in Retirement," and "Victoria Regina." The latter production brought Miss Hardy to America. On radio Miss Hardy has added lustre to "Theatre Guild on the Air," "Grand Central Station" and numerous others. She last appeared at the Cape Playhouse in the 1951 season with Claudette Colbert in "Island Fling."

ELIZABETH DILLON (Chloe Gwynne) portrayed the role of Mme. Van Hemert in the highly successful revival of "Tovarich" with Uta Hagen and the role of Lilly in the Chicago production of "John Loves Mary." She has further distinguished, with her performance, many of video's top notch productions such as "Lux Video Theatre," "Kraft Theatre," and "Big Town." Miss Dillon is a graduate of the Neighborhood Playhouse.

LESLIE PENHALLOW (Christine Starcross) has been a favorite of summer patrons across the nation for important performances with many of the country's leading theatres. Two years at the Royal Academy of Dramatic Art in London served to add further prominence to Miss Penhallow's already illustrous career. Television has claimed a great portion of her talents as was evidenced by performances on the "ABC Album." The Circle in the Square production of Truman Capote's, "The Grass Harp" was the most recent important vehicle for Leslie Penhallow.

* * *

THE CAPE PLAYHOUSE has two centrally located ticket agencies which are always ready to serve you. In HYANNIS tickets may be purchased at the MUSIC CIRCUS BOX OFFICE and in WEST HARWICH at the CAPE CANDY BOX.

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